

# Be Conceptual

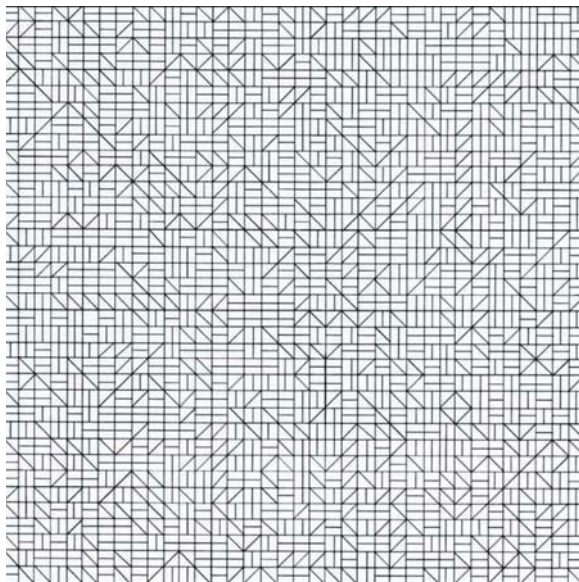
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LeWitt used permutation in his conceptual plans to expand his ideas to their limit. In this way, the art would expand objectively. This is how he explained it:

"To work with a plan that is preset is one way of avoiding subjectivity. It also obviates the necessity for designing each work in turn. The plan would design the work. Some plans would require millions of variations, and some a limited number, but both are finite. Other plans imply infinity. In each case, the artist would select the basic form and rules that would govern the solution."

LeWitt wrote a simple plan for *Wall Drawing No. 26*. Here it is:

"A one-inch grid covering a 36 inch square. Within each one-inch square, there is a line in one of the four directions."



LeWitt's instructions are both prescriptive and open-ended, leaving the draftsmen to "play" with arranging the lines within the grid.

How else could his instructions be executed? Draw and color another version using paper and colored pencils or markers. Compare your "LeWitt wall drawing" to the ones made by other students in the class. Are they all different?

Consider this: Who gets the artist credit for this wall drawing, LeWitt or his assistants?

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## **Be a "conceptual" artist**

Come up with a plan using 2-dimensional geometric figures (lines and shapes) that can be executed on graph paper.

- Write a simple conceptual art plan, with no more than 3 instructions.
- Exchange plans with a partner.
- Using graph paper and a pencil, draw your partner's plan while he/she draws yours.
- Now compare your original plan with the conceptual art work your partner produced using it.
- Are you surprised with the resulting work? Pleased? Unhappy with it? How would you rewrite the plan to change the artistic outcome? Revise the drawing based on your new plan.

With your partner, present your instructions and the resulting works of art to the class.